

### **The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# **中华人民共和国出土文物展览**

FOR: UPI (Kansas City)

CHINESE EXHIBITION artifacts were airlifted today (April 8), under heavy guard, from Washington D.C. to Kansas City, Mo. where they will be shown at the Nelson Gallery- Atkins Museum for seven weeks beginning April 20. Two TWA cargo planes carried the priceless objects which were transferred to moving vans at Kansas City International Airport. The Exhibition of Archaeological Finds of the People's Republic of China closed at the National Gallery of Art in Washington on March 30 after a three-and-a-half month showing there. In all, only seven world cities, including Kansas City, have hosted the exhibition to date.

In the photograph: While members of the Working Group of the Exhibition of Archaeological Finds of the People's Republic of China (background) supervise, workmen unload cases of the priceless objects at the Nelson Gallery of Art-Atkins Museum of Fine Arts. Patrolman Thomas Schultz (foreground) of the Kansas City Police Department was among the security force assigned for the movement of the exhibition from the airport to the gallery.

Contact: Rob Martin 753-3911

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000  
4525 Oak Street Kansas City, Missouri 64111

**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

**中華人民共和国出土文物展览**

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FOR IMMEDIATE RELEASE

NELSON GALLERY DISPLAYS CHINESE EXHIBITION  
WITH 'REFINED ELEGANCE, SIMPLE GOOD TASTE'

An In-Depth Look at the Installation

by

Rob Martin

For the Chinese Exhibition, Kirkwood Hall of the Nelson Gallery-Atkins Museum in Kansas City (Mo.) greeted visitors with a mix of Western marble and Oriental adornment.

The national flags of the United States of America and of the People's Republic of China hung unruffled on either side of the entranceway to the famed Chinese Exhibition, on display here from April 20 to June 8.

A high, white wall to the left of the entranceway formed the outer perimeter of the exhibition. On the wall were maps and paintings of China.

The exhibition doorway was draped with a huge white banner vertically embossed with red calligraphy. Translated, the characters read "The Exhibition of Archaeological Finds of the People's Republic of China."

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Robert K. (Rob) Martin was named project coordinator for the Chinese Exhibition during its visit, April 20 - June 8, 1975 to the Nelson Gallery-Atkins Museum, Kansas City, Mo. Martin is with the international public relations counseling firm of Carl Byoir & Associates, Inc., New York.

Thus, the visitors' journey through 600,000 incredible years of Chinese material culture began.

Planning for the Chinese Exhibition at the Nelson Gallery began last fall after the announcement was made in Washington and Peking that an additional American stop (beyond the nation's capital) had been agreed to by the designated American and Chinese committees.

Exactly why Kansas City was chosen is a question whose real answer lies hidden somewhere in the diplomatic quarters of Washington and Peking.

Certainly, the reputation of the Nelson Gallery, its physical size to house such a large and complex exhibition, and the staff expertise to mount it well were determining factors.

Laurence Sickman, gallery director and Marc F. Wilson, curator of Oriental art, along with supporting members of the Nelson staff, found themselves immeshed in one of the most immense and complicated planning assignments ever to present itself to a museum anywhere.

The challenge was intensified by the realization that the Nelson Gallery and Kansas City were in distinctive international company. Only six other world cities -- Paris, London, Vienna, Stockholm, Toronto, and Washington, D.C. -- had hosted the priceless collection.

(more)

NELSON DISPLAY/ 3-3-3

Designing the maze or labyrinth which would house the exhibition would follow the basic plan established at the National Gallery of Art. The National Gallery had refined display approaches made in other world cities where the exhibition visited.

For those who saw the Chinese Exhibition in Paris and then in London, the display elements were in sharp contrast. The French - perhaps because of shortage of time - elected to display the objects in stark simplicity. The British, on the other hand, spent more than \$100,000 on display areas, cases and lighting. To view the jade burial suit in London, a visitor "descended" into an area with all the brooding moodiness of a tomb. Overall, the Royal Academy was dark, with the objects themselves bathed in light.

At the Royal Ontario Museum in Toronto, the jade suit was displayed under hard quartz lighting which according to museum descriptions, "sharpened objects and maintained natural colors."

In Washington, D.C., the National Gallery of Art utilized a 9  $\frac{1}{2}$  by 5  $\frac{1}{2}$  foot case lighted from above by recessed tungsten-filament bulbs which created an awesome but natural mood.

The Nelson Gallery display followed the pattern set by the National Gallery, and the jade suit display case was in fact, the same case used in Washington.

(more)

NELSON DISPLAY/ 4-4-4

The Nelson Gallery's Spanish-Italian Decorative Arts Room was transformed into a somber, yet dramatic setting for the burial shroud of the Han Princess, Tou Wan.

As to floor space, the challenge of effectively utilizing up to 20,000 square feet was approached with similar wisdom from world city to world city. The requirement for presenting the exhibition in historical sequence set patterns of design/display which achieved refinement from place to place.

In Toronto, the Armour Court and Exhibition Hall of the Royal Ontario Museum totaled 16,000 square feet, some 2,000 square feet more than was available at the Royal Academy in London. At the National Gallery of Art, exhibition areas covered 16,000 square feet and at the Nelson Gallery-Atkins Museum the square footage approximated 18,000.

The most famous object in the Chinese Exhibition -- the Flying (Galloping) Horse of Kansu from the Eastern Han Dynasty (AD 25 - 220) -- made distinctive advances from place to place.

In Europe, the Flying (Galloping) Horse was displayed by itself. In Toronto, John Anthony, chief of display at the Royal Ontario Museum, designed a waist-high display case about 18 feet in length. In it, he arranged the cortege of horses and carriages (excavated at the same time in 1969) along the top of the case with the Flying Horse on a slightly-raised platform, at the head of the column. The effect was heightened by having the horses in the center of an area free of any other exhibit.

(more)

- NELSON DISPLAY/ 5-5-5

In Washington, the Galloping Horse was set off by itself in a wonderfully-lighted cylindrical case.

At the Nelson Gallery-Atkins Museum, Marc F. Wilson, curator of Oriental art, also elected to set the Flying Horse apart from the cortege of other horses, carriages, and attendants.

Though the famous horse had its own space, it in effect, "led" the cortege. The viewer entered a doorway and before him was a narrow, vertical, smoky glass panel through which he saw the cortege in its display case. The cortege was directed toward the viewer's right. Turning right, the visitor next entered a circular room (18 feet in diameter).

Encased in a tall, vertical, transparent chimney was the Flying Horse, perched on a plexi-glass stand. It was lighted, with brilliant intensity, from above. Behind the horse was another vertical glass panel similar to the one which "teased" the viewer upon his entering the doorway.

Now, the visitor observed that the Flying (Galloping) Horse was "leading" the cortege, in that the position of the famous steed was in a perfectly-straight line with the cortege and in the same direction.

From the circular room, the viewer was then "spiraled" into the room with the cortege, and again the visitor looked back through the glass panel to see the Flying Horse at the head of the bronze procession.

(more)

NELSON DISPLAY/ 6-6-6

(Normally, the space occupied by the bronze procession was the South Loan Gallery of the famous Kansas City museum.)

At the Nelson Gallery, the 385 objects of the exhibition were shown in some 100 display cases of one-, two-, three-, or four-transparent sides, depending on the configuration.

The Nelson installation utilized many more four-sided, free-standing cases than were used in other galleries which housed the exhibition. The four-sided cases allowed viewing of the objects from all angles. Many visitors to the Nelson commented how much the viewing was enhanced by these type of cases.

Inside the cases were display blocks, stands, and backdrops covered in fabrics of varying colors and textures. The objects were "lashed" down with thread or supported by bracketing devices to prevent them from moving.

Thermo-hygrometers (measurements for temperature & humidity) were placed inside each case. Lighting was through filtered panels in the tops of the cases and from spotlights on the ceilings of the galleries.

Logistically-speaking, the mounting of the Chinese Exhibition in Kansas City required tens of thousands of man-hours of work, thousands of boardfeet of lumber, tons of wallboard material, hundreds of gallons of paint, and untallied numbers in nails, striping tape, fabrics, and other sundry materials.

(more)

NELSON DISPLAY/ 7-7-7

One-hundred, 35-lb. lead ingots (totaling 1 3/4 tons), were acquired from the Kansas City Star for weighting down free-standing display cases (to prevent their moving when bumped), and 350 lbs. of silica gel were purchased for placement inside the cases to control humidity. (Various objects require high humidity; others, like bronze, demand low moisture in the air.)

Again, mounting and exhibition of this size was a complex and costly business.

Funding (in excess of \$400,000) for the exhibition's visit to Kansas City received primary support from the National Endowment for the Humanities, a federal agency. The gallery itself expended mammoth amounts of money and man-hours. What they created was a unique and impressive installation of first-quality. Visitors viewed priceless objects presented in matchless style.

Walls in the exhibition varied in color from white to blue to brown to red to gray. Carpeting was in two colors -- bright red and chocolate brown.

(more)

NELSON DISPLAY/ 8-8-8

Moods changed from room to room. As the visitor entered the exhibition, the atmosphere was dark, somber, and cave-like, reflective of the Stone Age period represented by the artifacts in this area. Then, man discovers metal (as seen in the early bronze objects in the succeeding periods), and the atmosphere suddenly brightened (the dark walls, ceiling, and floor became light and colorful).

In all, the Nelson Gallery presentation was a carefully-planned labyrinth or maze - variously-lighted in its general atmosphere, brightly-lighted within the cases, and colorfully-balanced in its portrayal of the artifacts and of the cultures they represented. The result was quietly dramatic with refined elegance and simple good taste.

Visitor comments ranged from "neat" to "fabulous". One viewer, who saw the exhibition in two other international cities, observed, "It may well be the finest installation in all of the world stops."

That's exactly the observation toward which the Nelson Gallery-Atkins Museum staff directed its time and resources . so unceasingly for the Chinese Exhibition.

**The Chinese Exhibition**

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The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

**中華人民共和國出土文物展覽**

For release after 7 p.m.,  
Tuesday, April 8, 1975

CHINESE EXHIBITION ARRIVES IN KC  
SAFELY...QUIETLY...WITHOUT TO-DO

KANSAS CITY, Mo., April 8 -- With the tightest possible security measures, the famed Chinese Exhibition arrived here by air today from Washington, D.C.

Two Trans World Airlines (TWA) cargo jets touched down at Kansas City International Airport an hour apart during the early afternoon, and the careful unloading of cases containing priceless artifacts began.

By early evening, they had been transported to and unloaded at the Nelson Gallery of Art-Atkins Museum of Fine Arts in south Kansas City where they will be exhibited for seven weeks beginning April 20.

(more)

CHINESE EXHIBITION ARRIVAL/2-2-2

"The Exhibition of Archaeological Finds of the People's Republic of China" -- a collection of 385 artifacts excavated in China during the last 25 years -- has been on a two-year international tour. It closed March 30 at the National Gallery of Art in Washington, D.C. Prior to its three-and-a-half month visit in the U.S. nation's capital, the exhibition had been seen in only five other world cities -- Paris, London, Vienna, Stockholm, and Toronto -- since leaving Peking in the spring of 1973.

During its transit from Dulles Airport, outside of Washington, to Kansas City, federal air marshalls, curators of the People's Republic, and the "conservator" of the Nelson Gallery accompanied the exhibition aboard the two jet aircraft -- TWA flight's 8950 and 8951. During the flights, the curators inspected their valuable cargo for shifting that might occur on the metal cargo pallets.

Box lunches were served during each of the two-hour flights.

(For purposes of the Chinese Exhibition, the Nelson Gallery "conservator", George McKenna, is responsible for the inventory and safe-keeping of the artifacts during their Kansas City stay. A museum conservator is one who maintains, restores, and otherwise preserves an art object in as near its original condition as possible.)

(more)

CHINESE EXHIBITION ARRIVAL/3-3-3

One other Chinese curator, a Chinese interpreter, and a number of Kansas City and Washington escorts were present at the airport for the arrival of the aircraft.

Curators will remain with the exhibition throughout its visit in the Western world.

At Kansas City International, shipping cases were removed from the cargo pallets and loaded onto moving vans equipped with air-cushion suspension systems. With police escort, the trucks traveled in convoy along the 15 miles of expressway and local streets leading to the Nelson Gallery.

Security at the Nelson Gallery-Atkins Museum was described "as extremely tight with exceptional levels of armed guard protection and of detection equipment."

The process of unpacking the exhibition and placing the objects into display cases will occupy the next 10 days, a gallery spokesman said.

"It is a painstakingly-careful task," he noted, "with special procedures in effect to assure the safe handling of the objects.

"The curators and assistants will wear soft-sole shoes to reduce the noise level and help create an unhurried atmosphere. Sleeve-less shirts will be worn to prevent snags on things, and gloves will be worn in handling the objects."

(more)

CHINESE EXHIBITION ARRIVAL/4-4-4

In the exhibition are primitive stone tools, early pottery objects, bronze figures, textiles, gold and silver artifacts, and porcelains of many kinds. They represent 600,000 years of Chinese material culture. All were excavated under scientific conditions by archaeologists of the People's Republic.

Opened in 1933, the Nelson Gallery of Art-Atkins Museum of Fine Arts is among the 10 largest art museums in the United States. It houses outstanding collections of American, European, and Oriental art.

Mounting of the Chinese Exhibition in Kansas City is being supported by the National Endowment for the Humanities, a federally-funded agency.

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The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China  
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts  
April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

ADVISORY TO THE NEWS MEDIA.....April 10, 1975

On Saturday, April 19, specially-invited groups of children will view the Chinese Exhibition. They will be the first visitors to the exhibition for the beginning of its seven-week Kansas City stop. Opening to the general public is at 2 p.m., Sunday, April 20.

For the news media, the children's groups on the 19th will be an occasion of special news interest and also an opportunity to see the exhibition.

To accommodate the various media requirements, we are requesting conformance to the following schedule:

- Kansas City STAR and other newspapers with critical deadlines: 9 a.m. - 10 a.m.
- Television and radio: 10 a.m. - 12:30 p.m.
- Newspapers and other print media with no critical deadlines: 12:30 p.m. - 3 p.m.

For television camera crews, the attached sheet provides guidelines relating to lighting. Conformance to these requirements is essential.

An advisory follows concerning April 19th evening social events of news media interest.

Access to the gallery will be via the North Doors (off of 45th Street).

Parking in the "loop" off of 45th Street will be restricted to vehicles clearly identified as representing news media organizations. News media identification cards (press credentials) should also be in hand.

Special requests and general inquiries should be directed to Rob Martin at 753-3911 or 561-4000, ext. 45.

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# 中华人民共和国出土文物展览

**SPECIAL NEWS ADVISORY.....April 11, 1975**

A pre-opening reception honoring "The Exhibition of Archaeological Finds of the People's Republic of China" will be held Saturday evening, April 19, 8 - 11 p.m. This reception by invitation only, is for the members of the Society of Fellows of the Nelson Gallery and for special guests.

Representatives of the People's Republic of China, of the U.S. Department of State, of the National Endowment for the Humanities, of the Missouri Council of the Arts and of other organizations are scheduled to attend. In all, approximately 1,000 guests are expected.

In order to accommodate news personnel wishing to cover this event, we are requesting that communications organizations submit in advance, the name(s) of their representatives. These names should be submitted in writing or provided by telephone to the Chinese Exhibition Office for receipt no later than Thursday, April 17.

Coverage will be restricted to events at the North entranceway to the Nelson Gallery-Atkins Museum and to scenes in the area of Kirkwood Hall. No photography will be permitted in the Chinese Exhibition spaces Saturday evening. (Organizations should refer to the news advisory of 4/10/75 for information relating to events earlier in the day -- on Saturday, April 19.)

Parking in the area of the gallery will be in short supply, and only those vehicles clearly identified as representing news organizations will be permitted parking in spaces provided on 45th Street. News media identification cards (press credentials) should also be in hand.

Contact: Rob Martin or Beverly Rosenberg - 753-3911 or the number below

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FOR: THE KANSAS CITY STAR

TEMPLATES -- Rob Martin, project director for the forthcoming Chinese Exhibition at The Nelson Gallery-Atkins Museum, talks with Mark Beyreis, age 9, and Elizabeth Walsh, age 10, of the third-fourth combination class of Claude Huyck Elementary School, (Kansas City, Ks.), who examine cardboard-and-paper cut-outs, called templates. For The Chinese Exhibition, the templates represent the 385 pieces in the collection and provide the case designers something to work with in the absence of the actual objects. Unlike the real ones, templates have only two dimensions - height and width- but their sizes are the same as the actual objects. The school children were visiting the Nelson Gallery-Atkins Museum at the time they were asked to pose for the picture. Martin is holding one of the most famous pieces in the Chinese Exhibition -- the Flying Horse of Kansu.

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Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000  
4525 Oak Street Kansas City, Missouri 64111

## The Chinese Exhibition

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The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中华人民共和国出土文物展览

ADVISORY TO THE NEWS MEDIA.....April 7, 1975

On Saturday, April 19, specially-invited groups of children will view the Chinese Exhibition. They will be the first visitors to the exhibition for the beginning of its seven-week Kansas City stop. Opening to the general public is at 2 p.m., Sunday, April 20.

For the news media, the children's groups on the 19th will be an occasion of special news interest and also an opportunity to see the exhibition.

To accommodate the various media requirements, we are requesting conformance to the following schedule:

- Kansas City STAR and other newspapers with critical deadlines: 9 a.m. - 10 a.m.
- Television and radio (local and visiting):  
10 a.m. - 12:30 p.m.
- Newspapers and other print media with no critical deadlines: 12:30 p.m. - 3 p.m.

For television camera crews, the attached sheet provides guidelines relating to lighting. Conformance to these requirements is essential.

Various personalities involved in mounting the Chinese Exhibition will be available during the day for interviews.

An advisory follows concerning April 19th evening social events of news media interest.

Special requests and general inquiries should be directed to Rob Martin at 753-3911 or 561-4000, ext. 45.

**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中华人民共和国出土文物展览

FOR IMMEDIATE RELEASE

OFFICE

CHINESE LIAISON U.S. OFFICIALS

TO VISIT KANSAS CITY APRIL 19TH

FOR PREVIEW OF FAMED EXHIBITION

KANSAS CITY, Mo. -- Chinese and American diplomatic officials from Washington, D.C. are scheduled to visit here April 19 for a pre-opening reception honoring the "Exhibition of Archaeological Finds of the People's Republic of China."

The reception, from 8 - 11 p.m., will be held at the Nelson Gallery of Art-Atkins Museum of Fine Arts where the famed exhibition is scheduled to open to the public Sunday, April 20. The reception will be hosted by the Society of Fellows of the Nelson Gallery.

Representatives of the Liaison Office of the People's Republic of China, officials of the U.S. Department of State, and directors of the National Endowment for the Humanities -- all from Washington, D.C. -- have accepted invitations to attend the formal event.

(more)

Among the guests will be twelve representatives of the People's Republic, including five members of the Working Group for the Chinese Exhibition; the five arrived last week in Kansas City with the exhibition.

Ambassador Han Hsu, deputy chief of the Liaison Office, is scheduled to lead the Chinese representation. While formal diplomatic relations have not been established between the People's Republic of China and the United States, the PRC Liaison Office in Washington oversees trade and cultural exchanges between the countries.

The U.S. State Department will be represented by two deputy assistant secretaries (for Educational and Cultural Affairs and for East Asian and Pacific Affairs, respectively).

The National Endowment for the Humanities (NEH) -- a federal agency concerned with cultural and educational programs -- will send its chairman, deputy chairman, director and deputy director of public programs, and other officials. NEH is the principal funding agent for the visit of the Chinese Exhibition to Kansas City.

Other notable organizations to be represented at the preview include the National Gallery of Art, Washington, D.C., the Missouri Council on the Arts, and the Missouri, Kansas, and Oklahoma State Committees for the Humanities.

(more)

PREVIEW/ Page 3

The University Presidents of the William Rockhill Nelson Trust are expected to attend, and Missouri Governor and Mrs. Christopher Bond have accepted invitations.

While approximately 1,000 persons are expected to begin arriving at 8 p.m., the preview will be officially launched with the arrival of the honored guests at approximately 8:45 p.m. by means of limousines and two British-type double-decker buses.

Upon entering the gallery via the North Doors, the official party will proceed directly into the exhibition spaces.

(News media coverage will be confined to the area of the North Doors and Kirkwood Hall. No photography will be permitted in the exhibition.)

A list of acceptances (as of 4/15) is attached.

#/#/#

The term "humanities" includes, but is not limited to, the study of the following: language, both modern and classical;

4/19/75 #47



# News

from the

National Endowment for the Humanities  
Washington, D.C. 20506  
FOR IMMEDIATE RELEASE

Contact: Darrel deChaby  
(202) 382-5721

Sue Buckingham  
(202) 382-7465

THE NATIONAL ENDOWMENT FOR THE HUMANITIES SUPPORTS  
CHINESE ARCHAEOLOGICAL EXHIBITION AT KANSAS CITY'S  
NESLON GALLERY-ATKINS MUSEUM WITH GRANTS TOTALLING  
NEARLY \$400,000.

The Humanities Endowment will also support the exhibition at San Francisco's Asian Art Museum with a grant of \$275,000.

Washington, D.C. -- With the assistance of grants totalling \$397,401 from the National Endowment for the Humanities, an exhibition of artifacts and works of art from the People's Republic of China opened April 19 at the William Rockhill Nelson Gallery of Art and Mary Atkins Mseum of Fine Arts in Kansas City, Missouri.

Announcement of the grants was made by Dr. Ronald S. Berman, Chairman of the Humanities Endowment.

The now-famous exhibition, shown in Europe, Great Britain and Canada last year and most recently on view at the National Gallery of Art in Washington, D.C., comprises hundreds of items demonstrating the evolution of Chinese material culture from the 5th century B.C. to the 14th century A.D.

-continued on reverse-

The NEH grants are supporting among other activities the transportation of the collection in the United States and its return to Peking, and an illustrated catalogue of all the objects in the collection.

The objects in the collection, many of a kind never seen before in the western world, were recovered by Chinese government archaeological efforts in the last 25 years and were selected from among thousands submitted from different parts of the country and assembled in Peking. The style of daily life, the development of bronze casting and ceramic glazing, and the history of warfare are documented in an array of textiles, bronze and ceramic vessels, tools, statuary, and weapons spanning almost 2000 years of Chinese history.

The more celebrated pieces in the collection include a jade funeral suit designed to preserve the body of Princess Tou Wan, Western Han Dynasty, late 2nd century B.C., and a bronze figure of a flying horse, Eastern Han Dynasty, 2nd century A.D. The horse, balancing on one leg on the back of a swallow, is a remarkably realistic interpretation of Chinese "celestial horses" which were representations of the tall western breed of animal.

The director of the Nelson Gallery-Atkins Museum, Laurence Sickman, is himself preeminent among American historians of Chinese art.

After its eight-week stay in Kansas City, the Chinese exhibition will be on view, partly through the assistance of a grant potentially totalling \$275,000 from the National Endowment for the Humanities, at the Asian Art Museum in San Francisco, California. There the Humanities Endowment will support, for another eight weeks, various activities and the production of materials similar to those made available in

FILE

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PROPOSED CUTLINE

CHINESE EXHIBITION

EAST MEETS WEST....MUSICALLY -- Maestro Maurice Peress, conductor and musical director of the Kansas City (Mo.) Philharmonic, greets members of the Working Group of the Chinese Exhibition during a performance honoring the famed archaeological exhibit. As a tribute to "The Exhibition of Archaeological Finds of the People's Republic of China," the philharmonic performed a selection of 8th century Chinese music called "Music for a Thousand Autumns", a birthday ode first performed August 26 in the year 728 for the Emperor Hsun-Tsung. The Kansas City performance is believed to be the first professional performance of the work in the Western World. The Chinese Exhibition opened at the Nelson Gallery-Atkins Museum in Kansas City and continues through June 8.

4/30/75

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Contact: Rob Martin - 753-3911

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000  
4525 Oak Street Kansas City, Missouri 64111

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HALFWAY POINT

(April 20 - May 14)

EXHIBITION ANECDOTES & VISITOR COMMENTS

(The following anecdotes and comments are in connection with "The Exhibition of Archaeological Finds of the People's Republic of China" during its first 25 days at the Nelson Gallery-Atkins Museum in Kansas City, Mo.)

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An obviously-pregnant lady, with her husband, emerging from the exhibition, commenting, "Now, may we go to the hospital?".

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An 81-year-old lady from Paola, Kansas: "Tiring but lovely. Next time, I'll use a wheel chair."

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Robert L. Dawson of Cleveland, Ohio: "As expected, it was fabulous. The design and display were far superior to either Washington's (National Gallery of Art) or Toronto's (Royal Ontario Museum), both of which I've seen. The overall set-up here greatly enhanced the viewing."

(more)

Contact: Rob Martin 753-3911

HALFWAY POINT/ 2-2-2

Mr. and Mrs. W. Knox of St. Louis describing the exhibition as "wonderfully enchanting" and pondering "why Kansas City had gotten the exhibition and not St. Louis."

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Mr. and Mrs. Richard Yant, Des Moines: "Fabulous."

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Nancy & Steve Randall (Ages 7 & 10): "Neat."

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Martha & Jeanne Couch, Springfield, Mo., "loved the chubby women" (pottery figurines of women from 8th century China).

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A dinner guest turning to the exhibition's project coordinator and inquiring, "How many artists are in the show?"

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NELSON GALLERY RECORDS 123,621 VISITORS

AS CHINESE EXHIBITION HITS HALFWAY MARK

KANSAS CITY, Mo., May 14 -- Reaching the halfway mark in its seven-week stay at the Nelson Gallery-Atkins Museum here, the famed Chinese Exhibition has recorded a total of 123,621 visitors to date.

The exhibition opened April 20 and runs for 50 days -- until June 8.

(The total includes 1804 persons attending special pre-opening events on April 19.)

According to gallery officials, the total-to-date "is on target with projections." Some 250,000 visitors have been estimated for the seven week stay in Kansas City.

Highest daily attendance was yesterday (May 13) when 7562 persons viewed the exhibition during an 11-hour period.

Average daily attendance for the first 25 days (plus April 19th) has been 4754 persons. Officials said the average has continued to rise steadily each day since the exhibition opened, "and we expect that curve to go up gradually throughout the remaining three-and-a-half weeks."

5/14/75

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Contact: Rob Martin  
753-3911

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**PUBLIC SERVICE ANNOUNCEMENT (MEMORIAL DAY)**

Memorial Day, Monday, May 26 will be a public day at the Nelson Gallery-Atkins Museum for viewing of the Chinese Exhibition. Normally, Mondays are closed to the general public.

Hours for the special holiday opening are 10 a.m. to 5 p.m. Gallery officials emphasized that because of large crowds anticipated, visitors should arrive no later than 3 p.m. in order to be admitted.

Normal gallery admittance fees of 50¢ for adults and 25¢ for children under 12 will be in effect.

All of the gallery's permanent collections will also be open for public viewing on Memorial Day, officials noted.

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Contact: Rob Martin  
753-3911

**The Chinese Exhibition**

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中华人民共和国出土文物展览

**FOR IMMEDIATE RELEASE**

**MAY 19 1975**

**NELSON GALLERY ANNOUNCES**

**PUBLIC HOURS FOR HOLIDAY**

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NEWS ADVISORY.....MAY 21, 1975

On Sunday, May 25, members of the Missouri General Assembly and their families will visit the Chinese Exhibition at the Nelson Gallery-Atkins Museum. Approximately 300 persons are expected, and they will begin arriving at about 8:30 a.m.

Invitations were extended to the 34 Senators and 163 Representatives in the General Assembly

While there will be no news photography permitted in the exhibition spaces themselves, the event will be of interest to selected news media, and this advisory is provided with that idea in mind.

Newspaper and television news photography will be permitted in the area of the gallery's North Doors, in Kirkwood Hall, and in Rozzelle Court.

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753-3911

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FOR IMMEDIATE RELEASE

NOTABLES JOIN REGULAR CITIZENS  
IN VISITING CHINESE EXHIBITION

KANSAS CITY, Mo. -- Tens of thousands of students -- mingled with notable and ordinary persons from every walk of life -- have visited the Chinese Exhibition here in its first 25 days.

Nearly 200 elementary and high schools and more than 60 colleges have been represented, and organizations ranging from garden clubs to cultural groups have visited the exhibition at the Nelson Gallery-Atkins Museum.

In their midst have been prominent national and international figures, including Mrs. John D. Rockefeller III, Mary T. Brooks, director of the U.S. Mint, Bradford Morse, under-secretary-general of the United Nations, and United States Senators Hugh Scott (R., Pa.) and Hugh Long (D., La.)

(more)

Contact: Rob Martin 753-3911

NOTABLES / 2-2-2

The foregoing were in addition to American and Chinese diplomatic contingents from Washington, D.C. which attended pre-opening ceremonies April 19. At the opening, Deputy Assistant Secretary of State William K. Hitchcock represented Dr. Henry Kissinger, and Ambassador Han Hsu, deputy chief, Liaison Office of the People's Republic of China was the senior Chinese diplomat in attendance.

Among the interesting groups which visited the Nelson Gallery since April 20 have been the following:

- Art Literature Club of Chanute, Kansas
- Fortnightly Faculty Wives of the University of Missouri Columbia
- Southern Nuclear Board
- University of Kansas Silver Smithing Dept.
- Kickapoo High School, Springfield, Mo.
- Monday Coterie, Excelsior Springs, Mo.
- Gynecological Society of the University of Missouri at Kansas City
- Ethnic Arts Council of Beverly Hills, Calif.
- Mini-Mundo (travel group) Holt, Mo.

(more)

NOTABLES / 3-3-3

- Antiquarian Society of  
the Art Institute of Chicago
- Ducks Unlimited  
(An environmental group)
- Dairy Council of Greater  
Kansas City

To date, groups from 28 states and the District of Columbia have attended, and individuals from many other parts of the United States and from abroad have visited.

5/75

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FOR IMMEDIATE RELEASE

TWO CHINESE EXHIBITION FILMS

TO BE SEEN AT NELSON GALLERY

KANSAS CITY, Mo. -- Two color motion picture films have been added to the Nelson Gallery-Atkins Museum schedule of events for the "Exhibition of Archaeological Finds of the People's Republic of China."

The longer film, "Historical Relics Unearthed During the Great Proletarian Cultural Revolution," runs 60-minutes and will be shown daily (except Mondays) at 2 p.m. The other, "A 2100 Year Old Tomb Excavation," is 30-minutes long and will be shown at 3:30 p.m. daily (except Mondays).

The films, shown in Atkins Auditorium, are free to the public.

Nelson Gallery officials said that additional copies of the two films are available to schools, universities, and community organizations on a loan basis. Requests should be made in writing to the Education Department, Nelson Gallery-Atkins Museum, 4525 Oak St., Kansas City, Mo. 64111.

5/75

Contact: Rob Martin 753-3911

Kansas City for an intended audience covering thirteen western states.

The National Endowment for the Humanities is a Federal agency established in 1965 to further work in the various subjects of the humanities. These include literature, history, philosophy, archaeology, languages, jurisprudence and comparative religions. One of the Endowment's roles is to bring the huamnities to the public through its Division of Public Programs. The Division carries on its work through programs in film and television, through its State-Based program, which is now in operation in all fifty states, and through its program of assistance to museums and historical societies.

SPECIAL ADVISORY TO NEWS PHOTOGRAPHERS (MOPIX & STILL).....

The following guidelines relate to film coverage of the "Exhibition of Archaeological Finds of the People's Republic of China" at the Nelson Gallery-Atkins Museum, Kansas City, Mo.

Light and Heat: Because all of the objects will be behind heavy sheets of transparent material, humidity and temperature within the cases are of special concern. All lights which give off heat will be equipped with heat filters. No light will be placed closer than twelve (12) feet from any case when aimed directly at that case for illumination. Because light, as well as heat, may be damaging to the artifacts, lights focused on any case must be kept to an absolute minimum of time (no longer than 10 minutes).

Power: The gallery is equipped to supply either 15 amps or 20 amps from sockets in particular areas of the exhibition. Before plugging into power outlets, consult the electrician who will be on hand to assist. Stations should bring extra-long, heavy-duty, extension cords, and if possible, independent sources of power.

Exhibition Lighting: The following range of values apply to light meter settings at ASA 100:

° <u>CASES</u>	<u>INCIDENT LIGHT</u> (light falling directly on the objects)	<u>REFLECTIVE LIGHT</u> (reflecting through the case from the object)
<u>Exposure Value (EV)</u>	6.0 - 11.2	7.9 - 13.0
<u>Foot Candles (FC)</u>	14.8 - 460.0	60.0 - 1860.0
° <u>ROOMS</u>	<u>AMBIENT LIGHT</u>	
<u>Exposure Value (EV)</u>	-2.0 - 7.5 (minus)	
<u>Foot Candles (FC)</u>	0.06 - 45.0	

Other Guidelines: Camera dollies will not be permitted in the exhibition because of possible damage to carpet and display cases.

For further information, contact:

Rob Martin  
Chinese Exhibition Office  
Nelson Gallery-Atkins Museum  
4525 Oak Street, Kansas City, Mo. 64111  
816-753-3911 or 816-561-4000 ext. 45

**The Chinese Exhibition**

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# 中华人民共和国出土文物展览

FOR IMMEDIATE RELEASE

GALLERY TO EXTEND HOURS

FOR EXHIBIT'S LAST WEEK

Hours of public viewing at the Nelson Gallery-Atkins Museum will be extended during the final week of the Chinese Exhibition to accommodate as many visitors as possible.

According to Laurence Sickman, gallery director, the hours will be from 10 a.m. to 9 p.m., daily, beginning Monday, June 2, and continuing through Sunday, June 8, the final day of the exhibition.

"We are delighted at the tremendous acclaim the exhibition already has received here in Kansas City as witnessed by the tens of thousands of visitors who have seen this wonderful event since its arrival," Sickman said.

"We are most eager to accommodate as many visitors as we possibly can during the final week, and by remaining open every evening, we certainly can expect to host many thousands who otherwise might miss the exhibition prior to its departure for San Francisco," he added.

(more)

Contact: Rob Martin 753-3911

LAST WEEK/2-2-2

The gallery director estimated that as many as 50,000 visitors (an average of over 7,000 a day) will view the exhibition during the last seven days.

He emphasized that because of the anticipated large crowds, visitors should plan to set aside "up to half a day, certainly a minimum of three hours" for arriving at the gallery, being admitted, and viewing the exhibition.

Final admission to the gallery will be between 90 and 120 minutes before the scheduled closing time of 9 o'clock each evening.

After closing on Sunday, June 8, the exhibition will be packed up for shipment to the Asian Art Museum in San Francisco where it will be on display from June 28 to August 28.

5/25

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# 中华人民共和国出土文物展览

FOR IMMEDIATE RELEASE

THE SPRING-LOADED LADY

by

Rob Martin

Tou Wan -- or what remained of her -- left Kansas City in a wooden box. She was dead.

She died in 113 B.C., and now, 2,000 years later, her burial shroud -- designed to preserve her body for eternity -- was traveling across the United States.

After seven weeks in Mid-America (her first-class reservations were at Kansas City's Nelson Gallery-Atkins Museum), Tou Wan was spending two months in California before returning to her native China.

Her fabulous two-year international tour had taken her to Paris, London, Vienna, Stockholm, Toronto, Washington, D.C., Kansas City, and now to San Francisco.

To unparalleled acclaim, she had received more than three million persons who came to look upon her gleaming jade-and-gold vestments.

(more)

Tou Wan (pronounced "dough wan") was a Chinese princess of the Western Han Dynasty, who along with her husband, Liu Sheng, was buried in a tomb discovered in 1968 in China's Hopei Province. Liu Sheng was a half-brother of the Emperor Wu and reigned at Chung-shan near modern Peking.

The tomb of Tou Wan and Liu Sheng occupied the central chambers in an elaborate system of caves chiseled out of a stone hillside.

Littering the surrounding chambers were more than 2,800 burial objects, including magnificent bronzes inlaid with gold and silver.

The burial shrouds of the prince and princess were the most spectacular examples ever found of an ancient Chinese custom. Believing that jade had preservative qualities, people of this period buried select members of the imperial family in jade suits. That of Tou Wan consisted of 2,160 plates of jade sewn together with solid gold thread. In all, 700 grams (24 ounces) of gold were used. The knots, used to bind the jade pieces at the corners, were tied with nine distinct forms.

When found, the body of the princess had turned to dust, and the suit had completely collapsed. The "preservative" qualities of jade had failed.

(more)

Some of the jade plates and gold wires were broken. In body, if not in spirit, Tou Wan was gone.

During restoration of her shroud, metal armatures covered in padding and cloth were installed in the various sections of the suit "to give it body". In the legs, metal springs -- akin to door or bed springs -- were inserted to provide tension. In all, the spring-loaded suit was restored in nine separate sections -- chest-and-arms, two hands, two legs, two feet, a head unit, and a face plate.

During her travels with "The Exhibition of Archaeological Finds of the People's Republic of China", Tou Wan's segmented frame was first packed in fitted boxes, then placed into large wooden crates wrapped with steel belting.

At each stop along the way, her torso was reassembled - the armatures and springs rejoined at the right pivotal points to give the lady full dimension.

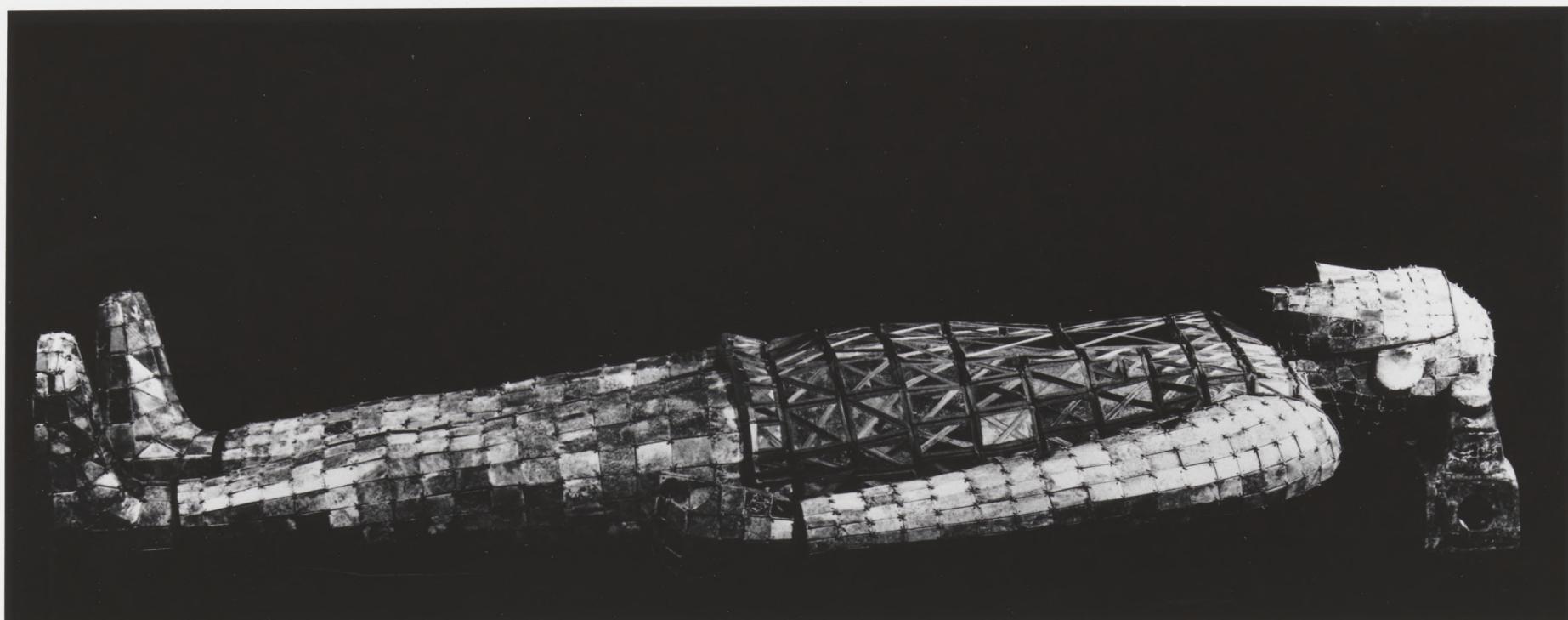
It's believed it would have taken an ancient Chinese craftsman the equivalent of ten years to make such a suit. So that it would cling properly, it was custom-fitted to its intended wearer during her lifetime.

Those who looked upon her during her world journey knew Tou Wan to be a large lady. Her shroud measured 172 cm., or about five feet, 7 3/4 inches. But no matter. She was of truly regal splendor. Only those at the highest ranks of the aristocracy of the period had their jade suits sewn with gold thread. Lower bodies had to settle for silver or copper wire.

(more)

Of course, today's armatures and springs cast of low-grade metals and padding attest to the fleeting value of such rankings. As on her death bed in 113 B.C., Tou Wan today is wonderfully resplendant on her outside. But inside, her substance is ordinarily functional -- just another spring-loaded device of the late 20th century.

#:#:#:



Jade Burial Suit

Length: 172 cm. (5 ft. 7 3/4 in.)  
Western Han Dynasty  
Late 2nd Century B.C.

(Exhibition No. 147)

The suit belonged to Tou Wan, wife of Prince Liu Sheng who reigned at Chun-shan, near modern Peking. Both the tomb of the prince, who died in 113 B.C., and his wife were discovered by accident in 1968 at Man-ch'eng, Hopei and are the most spectacular examples of an ancient Chinese custom of burying select members of the imperial family in jade suits. Chinese of the period believed that jade held magical properties which prevented decay of the body after death. Lady Tou Wan's suit consists of 2,160 tablets of jade fastened together by solid gold thread. The fabrication of the suit began during the life-time of its princely wearer and would have required the effort of one man working ten years.

Contact: Rob Martin

WILLIAM ROCKHILL NELSON GALLERY OF ART  
ATKINS MUSEUM OF FINE ART  
4525 OAK STREET  
KANSAS CITY, MISSOURI 64111  
816 • 561-4000

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## AN OPEN LETTER TO KANSAS CITY

(with special thanks to the Nelson Gallery)

I'm an outsider, an Atlantan visiting Kansas City to assist with the Chinese Exhibition.

In four months, I have formed a deep attachment to and special fondness for the city, especially for the people who make it truly the liveable urban area that it is.

Kansas City is a tremendously positive city in all of its dimensions. Optimism and friendly spirit prevail. Coming from a city which heralds itself as the next great city of the world, I am particularly conscious of images -- their validity versus their promotional puff.

With the puff pushed aside, Kansas City's image is markedly clear. It is a future-minded city with concern for traditional institutions which support and bolster progress. It is a forward-thinking city with civic leadership distinctively unique in its thoughtful planning for things to come.

(more)

My role, at the Nelson Gallery-Atkins Museum, presented a rare opportunity to observe the workings of this magnificent cultural institution, as well as the area which has nurtured it for more than 40 years. Kansas Citians should be tremendously proud of the Nelson Gallery. With the seven-week visit of the Chinese Exhibition, the gallery successfully and dramatically pulled off one of the "cultural coups" of the 20th Century.

For all those who made it possible, I extend my personal salute and a sincere well-done. The individual efforts of each and every person -- gallery employee, volunteer worker, and outside support personnel -- are deeply appreciated.

For Kansas City, the Chinese Exhibition was an historical milestone. In the fullest sense, it marked a major opportunity to project to the world the essence and substance of the Kansas City spirit. From all available reports, that spirit was meaningfully communicated to tens of thousands of out-of-towners who visited here during the exhibition and to hundreds of thousands (perhaps millions) of others who learned about Kansas City via the news media.

To go on from here with a continuing commitment to excellence is the challenge for Kansas City in the years ahead. In the process, maintaining the friendly spirit and generous hospitality which are so much a part of life here will be a distinct obligation. Such virtues are not to be surrendered to new brick-and-mortar or towering steel-and-glass.

Good bye for now, Kansas City! I'll be back again to see how you're prospering. And thanks for everything. It's been great.

Rob Martin  
Project Coordinator  
Chinese Exhibition

